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YE DEADHEAD.

WRITTEN FOR THE NEW-YORK CLIPPER,
BY MARK MEREDITH.

Right merrily ye deadhead
Doth greet ye manager,
And hail him with affection,
His small suit to prefer.
The manager smiles grimly,
He knows what he would say—
This fellow who approacheth
In such congenial way.
He orders up ye liquors,
He passeth ye cigars,
He treateth ye supper,
And pays for cabs and cars.
To get ye little pasteboard
He leaves no stone unturned,
He careth not how often
His humble plea is spurned!
They know him at ye office,
They never see his coin,
The ticket taker spies him
While seats he would purloin.
He tackleth every usher,
He seeks the foremost row,
Without his gracious presence
He thinks there'd be no show.

Ye theatre he owneth,
You'd think so if you heard
The way he criticises
The play in act and word.
He glares at all about him,
Of such importance he;
At benefits he poses
In most ecstatic glee.
He's happy, ah! so happy,
If he at last procures
A ticket that admittance
To any show insures.
That ticket's worth a dollar;
He scans it with a smile—
It costs, in drinks, three-fifty.
But—that's ye deadhead's style!

PAOLO AND MARIE.

TRANSLATED FROM THE FRENCH FOR THE NEW YORK
CLIPPER,
BY COL. J. F. MILLIKEN.

A long and lonely stretch of shore—a boat half drawn up on the sandy beach—the sun beaming down from a cloudless sky—a backing of steep, rocky cliffs, and an endless view of the blue Mediterranean, with its surface unruffled by a breath of wind.

There is the stillness of death—the fateful calm that precedes the storm.

Near the stranded boat stands a tall, handsome man of twenty-eight, whose regular features, dark complexion and short black hair, clustering around his well shaped head, stamp him as a stranger. His blue flannel shirt, open at the throat, and wide blue trousers, secured by a leathern belt, betray his calling, even if his situation did not. At first he appeared dazed, and as he rubbed his eyes with his hands and ventured one or two steps it could be noticed that he moved with difficulty. He had the appearance of one who had spent many hours in a cramped position. Gradually he recovers himself, and, stooping over the thwart of the boat, he draws forth a strange looking canvas bag, which he glances over for a moment, and then carefully secures it to his belt. Presently he turns, and scans the three hundred feet of rugged wall for some spot where he can scale it. Apparently he has decided, but he walks painfully, as if stiff and sore.

His climb is long and tedious, fraught with danger, but with the steady head and ready hand of a seaman he surmounts all obstacles. When he reaches the top he looks contemptuously seaward, as if even the mighty ocean was but an instrument of his will, for Paolo bends all things and all people to his will, and those that will not bend must break. Turning, he cast his keen glance in all directions, as if to satisfy himself of his bearings, then plunged into the dense forest that extended far into the interior, walking with greater strength and freedom as each moment passed. He seemed to be searching for something; finally a look of pleasure overspread his features as he drew near an immense oak, whose wide spreading branches almost swept the ground. Here, close by the trunk, with the aid of a sharpened stick, he digs a hole and buries the canvas sack that he has so carefully guarded. After removing all traces to show that the ground had been recently disturbed, which he considered an almost useless precaution, he drew the sheath knife that he carried at his belt and made a rude cross on the tree to mark the spot.

Then he started on a weary tramp, and just as the sun was sinking he reached the little village of Bim, a fishing station on the French coast, whose inhabitants mainly subsist upon the planting, preserving and gathering of the oyster. Here, year in and year out, one hears nothing but conversation concerning the welfare of this bivalve. The inhabitants are as much lost to the outside world as though they were residents of another planet, and, as Paolo lounged for awhile near the door of the small inn, the hardy fishermen who met there to drink their sour wine and fiery cognac as they related their successes, looked at him curiously. Finally an old grey haired man accosted him:

"How are you, sir?"
"Thanks, very well."
"You are an Italian, are you not? Where did you come from, and for what reason have you honored our little village?"

"What have I come for, Signor? For work. Where have I come from? From many lands, but as from a shipwreck in which our good ship Anna went down with all on board, and I alone am left to tell the tale. I fished myself to a spar and was washed on shore, more dead than alive. I am an Italian, homeless and friendless. Oh, Signor, let me work for you, and you shall never regret it!"

"Well, well, my man, you look a good strong fellow, a little weak, perhaps, now, from the shaking up you have had, but a rest will soon set that all right. I'll give you a trial, anyhow. Come home with me, and I know that my good wife will

make you comfortable. But you will have to work—work hard. Dredging oysters is not play. We want no idlers here. With all my years and grey hair you will never find me shirk my share."

"Signor, you shall never have reason to complain of my lack of willingness to do whatever you direct."

Up a long hill to a sweet little house, half hidden with flowering vines, where Father Michand lived, walked Paolo and his new found benefactor. Lights were burning brightly in the windows, and as their steps sounded in the court yard a lovely, golden haired girl of twenty years came running to meet them. "His daughter," thought Paolo; "what a magnificent creature!"

loose the devil that had been smothering in him all day long; he would grit his teeth and curse the woman that he had learned to love. Her very coldness had added force to his passion, and his constant dream was how he could win her. Plot after plot flashed through his fertile brain, and scheme after scheme was rejected as impracticable.

Two years had passed, when Father Michand took a severe cold from exposure during a storm at sea, and was confined to his bed. Paolo was untireable as a nurse, and, even after a day's hard work, he would insist upon relieving Marie, and spend half the night by the side of him whom he called his benefactor. He was as gentle as a woman, and the old man was always talking of his luck in having

socks for her brothers, when suddenly Paolo burst into the room, exclaiming: "Marie, you must fly; you are in great danger, and I alone can save you."

"Why, man, what is the matter? You look as if you had seen a ghost. What danger threatens me?"

"The villagers have been to the magistrate, and insist on having your husband's body taken up and thoroughly examined, as it is now believed that he was poisoned."

"Poisoned! Great heavens, how horrible! But he was so good and kind, so tender hearted, who would have been base enough to do such a wicked thing? Tell me, Paolo, whom do they suspect?" But Paolo stood silent.

well how to love. I will be your slave, your adoring lover. Ah, Marie, do not turn from me and shudder as if you hated my very presence. Listen, darling. I am the only one who can save you now—save you from the guillotine—for a warrant is to be served upon you at once. Still, if you will fly with me—come. I have everything prepared. Darling, you will never regret it—I will care for you, I will shield you. For God's sake, come. Think of all you will have to suffer if you do not accept my offer!"

By this time Marie had freed herself from his embrace and stood indignantly panting before him. "How dare you! You coward! You villain! To take advantage of my womanly weakness? Accept help from you! Never; and I'm glad a time has come when I can tell you how I despise, nay, loathe you." And rushing to the fireplace, she seized the gun which hung there, and, pointing it at Paolo, who was about to throw his arms around her again, she cried: "Don't come near me, don't touch me at your peril!"

Just then a crowd of villagers, men, women and children, burst into the cottage, shouting: "Down with the murderer! Down with her!" Marie drew herself up to her full height, and in a voice that awed even the rabble, exclaimed: "I am innocent, as is everyone until proved guilty! I am willing to go with you quietly, and no one is more anxious than I to see the guilty party brought to justice."

The trial continued for several days and the evidence seemed all against Marie, until just at the close of the fifth day a bright boy of fifteen years of age burst past the gendarmes on guard in the court room, shouting: "Gentlemen, gentlemen, hear me, hear me!" The officers endeavored to remove him, but the Court ordered him to be brought before the bar.

"What is it, boy?"

"What I have to tell about is that sneak of an Italian—that Paolo—and it may help Madame Marie. When he first landed on our shore, some years ago, I was a very small boy. We lived on the coast and I used to roam about the beach and through the forest. One day I saw him (pointing to Paolo) come ashore in a boat, climb up the cliff and dig a hole at the foot of a tree. When he was gone I dug up the sand and found that he had buried a sack, but I was afraid to touch it then. Yesterday I just happened to remember it, so I started off to get the bag, and here it is."

A great sensation was caused when the bag was opened in the court room and found to contain a knife, stained with blood, a gold watch, a pocket book filled with money, and some letters to the captain of the ship "Anna." Paolo, when confronted with these articles, almost swooned away, and confessed that he had helped to murder the captain when the sailors had mutinied, and that they had then scuttled the ship and taken to the boats. Seeing that the game was up, and that the guillotine awaited him, he also confessed that he had poisoned Father Michand for the purpose of putting him out of the way that he might marry Marie.

Marie was at once discharged from custody, and Paolo was shortly afterwards tried, convicted and guillotined.

THE ARAB SADDLE.

The Spahi retains his national dress, furnished up to make him feel proud. He rides in a saddle which is all but as bad as the one Indians used to make with straight up and down pommel and cantle. The tree and bearings are long. The pommel is coarse and rises with scarce a slope to about the waistband when the man sits down. The cantle rises almost perpendicularly and is two inches higher—really above the small of the back. Saddle cloths ad libitum, woven girths and leather fittings.

The stirrup leather hangs from the middle of the tree, and the foot is thrust away into a huge metal stirrup, with a footpiece square and as big as a platter. A breast strap holds the saddle in place for lack of body, and the horse is bitted with a gag held in a peculiar bridle with blinders. The Spahi's sword rides under his left leg, like the Mexican's; his carbine he carries or slings. He has revolvers in his holsters—all of the best make and pattern.

His seat is peculiar. It is from the side view much like the type of the aboriginal Indian of our plains. When he sits in the saddle he is apt to lean forward: from hip down to knee the leg is all but perpendicular, and from knee down it is thrust back at what we civilized folk deem a most unhorsemanlike angle. He hates spurs, because they prevent his drubbing his horse's flanks with his heels as well as of holding on by them. Still, fashion often claims him for her own; he puts on spurs and tries to keep his heels where they belong. He is very expert in the saddle, both in the way of tricks and at drill.

Most Arab saddles have such an abnormal breadth between the legs as obliges you to spread your knees. If you want to try the way Orientals usually sit in the saddle get an extra wide cane seat chair, sit astride it facing the back, and then put your heels up on the side rounds. Don't lean on the chair back; imagine a cantle behind you about two inches above the buttons on the back of your coat, and you have it exactly.

If you want to ride this way, make up your mind to the acme of discomfort until you are used to it. Your feet will go to sleep and your hips will get tired enough to make you howl before you have covered ten miles. Even an old horseman who is used to an English or to our military saddle must undergo the same trial.—*Harper's Magazine.*

It is interesting to note how frequently animals have been employed in opera. There are horses in "Rienzi," "Les Huguenots" and numerous others, but even in this respect we play a poor second to our ancestors. In 1680, for example, Freschi's "Berenice" was produced at Padua. The printed book of words contains directions for one hundred horsemen in iron armor, forty cornets and six trumpeters on horseback, six chariots, two lions led by Turks, two lions led by elephants, a stable containing one hundred horses, and a forest filled with bears, deer and wild boars.—*Boston Transcript.*



"Oh, father, you are late tonight! Had the sea been rough I should have feared something had happened to you. But you have a stranger with you—you are not alone, dear?" Then, shrinking behind the old man, as if for protection, she said: "Pardou me!"

"This is Paolo, an Italian, who is going to work for me in the boats and who will assist you around the house when your brothers are away. I think that you will find him willing and obliging. Paolo, this is my wife—mistress of my heart and home. Are you not, my sweet one? Then run along and we'll have supper directly."

But Marie left with a very different step from that with which she had come to meet Michand. She had noted the look of intense admiration in the eyes of the handsome stranger, and a close observer would readily have noticed that she gazed at a sudden, an intense dislike to her guest, for her features could be read almost like an open book.

"His wife?" thought Paolo that night when he retired to the cosy little chamber allotted to him under the eaves. "Why, he is old enough to be her grandfather, let alone her father. He can never have taught her to love as I could have done—nay, as I shall do. My lady has not fallen in love with me at first sight, that is one thing sure, for although she did not say as much she looked a good deal more. But I'll take care to worm myself into her good graces, and then the rest will be easy, for Paolo has yet to meet a woman whose will he could not bend or subdue—whose love he could not win."

As time passed Paolo proved a treasure about the house and in the boats. He was always ready and always willing, with a pleasant smile and joke, when others were tired out and longed only for rest. He appeared to anticipate Marie's slightest wish, and his greatest pleasure seemed to be when an opportunity offered to serve her. Yet all his efforts to ingratiate himself in her favor met with little success. Up in his little chamber, under the eaves, he would lie awake at nights and let

taken him into his employ. But Father Michand grew worse and worse, and, although the apothecary called every day, and bled him many times, besides prescribing and filling the prescriptions with many of his most costly medicines, he lingered for a fortnight, then passed peacefully away.

Marie seemed inconsolable for his loss, and became more and more reserved. Her brothers carried on the business just as it had been transacted before, and the oyster planting, preserving and dredging was continued as though Father Michand still directed the movements of the little fleet. They had become warmly attached to Paolo, whose industry, honesty and fearlessness had won their hearts completely, and frequently remonstrated with their sister on the discourteous manner in which she treated him.

By and by a vague rumor spread through the village that Father Michand had not died a natural death; in fact, that he had been poisoned. How it originated no one could tell, but dark hints pointed to Marie as the murderer.

"Why," said one, "does she never show herself in the village?"

"Yes," said another, "and it's months since she has been to confession."

"The body ought to be disinterred and examined," murmured the crowd.

No sooner was this idea formulated than a number of villagers went before the magistrate and related the story of the young and beautiful girl married to the old man, his comparatively sudden death and her actions since. Sensations were rare in Bim and the magistrate felt the importance of the occasion. Indeed it had been whispered that at one time he had paid some compliment to Marie, and that she had received it with such ill grace that there had never been a second attempt at gallantry on his part. In response to the request of the delegation he gave orders to send to Paris for an expert doctor to come on and make an examination.

Marie was sitting alone by the fire, knitting

"Speak man, speak. Who'd they say did this?"

Then as he still remained standing, his head turned from her, without answering a word, she said:

"You do not answer me—you look so sad. Ah! you spoke of danger to me. You urged me to fly. My God! you do not mean that suspicion points to me? Tell me, Paolo; I will know. Is that what you mean?" She clutched his arm and forced him to look at her, and as he did so, he bent his head in answer to her question.

"My God, how terrible! who could think it possible that I would be guilty of such a crime. And to poison the man I loved with all my heart. For I did love Father Michand. Dear, good old man, who took me and my brothers into his own house when our parents died and left us penniless. I was only two years old then, but when I grew up the village gossip began to wag their tongues, and say that it was not proper that a young girl, who was no relation, should live with him without another woman in the house. The dear old man explained the situation to me, and asked me to marry him, which I gladly did. No! some enemy has done this shameful wrong, and why I cannot tell. Go, Paolo, tell all who speak to you that it is a lie."

Ten days afterwards the examination had been made, and the doctors declared that they had found enough arsenic in Michand's stomach to have killed ten men. A warrant was issued for Marie's arrest, but Paolo was ahead, and burst in upon Marie, exclaiming:

"Marie, Marie, all is lost! They have discovered a quantity of arsenic in Michand's stomach, and are coming to arrest you."

Marie gave a piercing cry and fell back upon the sofa senseless. Paolo seized her around the waist and rained kisses upon her unconscious lips. "Oh, my darling, how I have longed for this moment to dare to tell you that I love you. Yes, Marie" (for Marie now opened her eyes and struggled to free herself from his embrace), "I love you devotedly, passionately, as those of our sunny skies know so

—Harris, Britton & Dean are making a number of radical improvements in their various theatres on Harris circuit preparatory to opening in a blaze of glory a few weeks hence. They have not as yet booked an opening attraction for either Washington, Pittsburgh, Cincinnati or Louisville. There will only be four matinees per week in Cincinnati and Pittsburgh and three matinees each in Washington and Louisville. The Harris theatres, with the new improvements, the managers expect to make the opening weeks especially desirable.

—A number of the leading lithographers and show bill printers from various parts of the country met July 1 at the Grand Pacific Hotel, Chicago, to form the Association of Lithographers and Show Bill Printers. The association, to be known as the Show Bill Printers' Association, Thomas S. Dando, of Philadelphia, superintendent of the Ledger Job Printing House, who had suggested the organization, was elected president, and Manteriel Cleveland, of the same city, was appointed temporary secretary. The association is pledged to do no work for any showman or theatrical manager who is indebted to any member of the company, unless the same be paid for in cash. Twenty-three firms approved of the organization.

—Edward Gallagher has been engaged to play the Irish comedy role and act as stage manager with M. C. Anderson's "Klappan" Co.

—Freddie Hake, the petite soubrette, who is now starring in "The Girl in the Red Velvet" at the World's Fair.

—The St. Cyr Theatre Co. is reported to be doing tolerably well in Minnesota.

—James H. Dutton, comedian, has signed with "Side Tracked" for next season.

—Charles A. McGrath has been engaged to play leads with the Sadie Raymond Co. the coming season.

—Howard Wall, manager of the Carrie Louis Co. was married at Jersey City, N. J., July 7, to Willis M. Martin, of Indianapolis. The bride was a member of Gus Williams' Co. last season.

—Adah Menette sailed home to England July 13. She returns early in August to reopen with Eugene Tompkins' "Black Crook" Co. Aug. 14.

—The Alcazar Opera Co. has canceled their Simmons & Jackson circuit, and go to Cedar Rapids for two weeks, commencing July 17. Manager C. A. Gilbert has made arrangements to play a circuit of several towns in Iowa in guarantee. The company is composed of the following people: C. A. Gilbert, Hilda Thomas, Alice Freeman, Fannie Warren, C. E. Gordon, S. Bartlett, Y. De Noe, Jennie Wyle, George Allen, Lulu White, W. McBride, C. Jennings, W. Preston, L. Barry, C. Somers, Grace Hilton, Ada Klein, Carrie Denton, Lily Stillwell and C. De Bar.

—Go-on-go Mohawk, the Indian actress, closed her Spring tour of England July 1st Leeds. She begins her next season 31. With two exceptions her supporting company will be unchanged.

—James B. Mackie is spending his vacation at Atlantic City. He begins his next season with "Grimes' Cellar Door" on Aug. 10. S. C. Jenks, of Pittsburgh, is putting the finishing touches to Mr. Mackie's new play, "The Side Show."

—Frederic McLeod, who is in connection to James Reilly's assertion that he (Reilly) is the originator of the idea of making a dual role of an Irishman and a German. Mr. Seward says that the comedy drama he wrote last year for Will F. McNulty, entitled "Until Death Do Us Part," had for its leading dual characters an Irishman and a German, who were supposed to form a team of comedians in the vaudeville. Mr. McNulty played the role, or rather the two roles, and was credited with considerable success.

—Louise Sandford is resting at Atlantic City, N. J.

—Cassandra Henschel, professionally known as Cassie Fawcett, was recently granted an absolute divorce from C. A. Henschel. They were married at Manchester, Eng., in 1881. Having suffered from a reverse of fortune, she came to America and adopted a stage career in England, her professional debut having been made at the Surrey Theatre, in "Called Back." After the lapse of a year they were reunited in this city. Mr. Henschel, who traveled abroad in a commercial capacity, met and fell in love with Evelyn Bridge. Returning to this city he subsequently had his name legally changed to Charles H. Henderson, and he is now president of a wealthy corporation. Subsequently to the granting of the divorce he married Evelyn Bridge. Mr. Henderson denies that his present wife was, at the time of their meeting, the wife of a Cape Town man, and also claims there was no elopement.

—A puff of smoke, by Bob Watt, is to take the road in September.

—Chas. W. Young is to retire from Bobby Gaylor's "Sport McAllister" Co. July 22. During his connection with this company, he has brought the character part of Chauncey Ryskes, the insurance agent, into great prominence, and has been very popular. Julia West (Kreutzer) was married to C. Edgar Foreman on July 6 at Newark, N. J. Mr. and Mrs. Foreman have been engaged by Augustus Pitou for his "Across the Potomac" Co., opening Sept. 4 at Boston.

—Major E. A. Bells, drum major and character actor, and wife, Grace Manners, have signed with T. B. Alexander's Co. They will spend two weeks at Put in Bay, O., at which place the company opens.

—W. M. Wilkinson sailed for Paris July 15. His trip abroad is in connection with the proposed Russian tour, which in all probability will take place season after next. He will visit London, and will also spend a few days with the elder Salvini in Italy, who will accompany him on the return voyage to America. Wilkinson is a man of high social position and proud. During Manager Wilkinson's absence his business will be attended to by Arthur C. Alston, who goes as acting manager with "Friends" next season.

—Chas. E. Bunnell goes with "Under the City Lamp" next season.

—Mabel Le Clair, last season with Rice's "1492" Co., has signed with Hoyt & Thomas.

—David Henderson is in this city.

—William Harris, of Rich & Harris, was in town last week.

—R. E. Graham will star next season in a new comedy under the management of T. W. Mullaly.

—Bolsky Kiralfy has closed a contract for five years control of the spectacular features of the Olympia, London, where he will produce the first time the spectacle, "Constantinople."

—Tom L. Diggins was a CLIPPER caller July 15, and informs us that "The Old Soldier" is very nearly booked solid. Phil Peters, the comedian, who heads "The Old Soldier" Co., is resting at his home in Louisville, Ky., where the season will open. George Gray, manager, is training Mr. Peters in the art of self defense.

—Baron De Grimm and Professor Adolph Corbett have completed a military spectacular play whose pervading sentiment is Americanism, patriotism, and the leading part intended to arouse ambition among emotional actresses. Of the four acts, the third represents a battle field with infantry, cavalry and artillery in action. An exploding bomb fired from a cannon in the rear of the stage is intended to prove a sensation to startle the most phlegmatic. There are sixteen speaking parts. The scenery and costumes will be designed by De Grimm. The authors intend to bring out the play in New York the coming season.

—An open air performance of "As You Like It" will be given at Pleasure Bay 29. The company will include Rose Coghlan, Viola Allen, Sadie Martinot, Jennie Goldthwaite, Wilton Lackaye, Henry Miller, Ralph Delmore, E. E. Henley, Mack Sennett, Frank Kralow, Harry Wood, and A. Kennedy.

—Chas. Mortimer, general manager of A. Y. Pearson's attractions, says that time is solidly booked and people all engaged. The first week in September will see eight of Mr. Pearson's companies launched for the season and upward of 350 people employed. Recent engagements include W. A. Whitecar, John T. Burke, Wm. Humphrey, Logan Paul, Wm. Harcourt, Elmer Grandin, Frederick Julian, Mrs. E. M. Post, Gail Forrest, Katie Gilbert, Jessie Deagle, Geo. F. Hall, Geo. B. Cornell, Willis Granger, Ada Lytton, Laura Almonson, Louie Walters, J. J. Coleman, Arthur Mercer, David Hanchett, J. Edwin Leonard, Harry Gordon and May Mortimer. Mr. Pearson will not produce E. S. Goodman's new play, "A Through Passenger," until Thanksgiving, but he is making preparations to give Edwin Barbour's new romantic drama, "The Land of the Midnight Sun," its first hearing soon at the Fourteenth Street Theatre, this city.

—Irwin T. Bush, who has been engaged for the Booster Comedy, "Zeb," for the coming season, is spending his vacation at Rockville, Ind.

—Marion Booth has been secured for an extensive starting tour by a well known manager. Her season will open at Pittsburgh, Pa., Sept. 25. Miss Booth has been in retirement for three years, but her excellent work at Wallace's Theatre and the featured support of her distinguished uncle, the late Edwin Booth, as well as in "The Dominoes Daughter," "Moths," "The Still Alarm" and "Hoodman Blind," will be pleasantly recalled.

—Dr. F. Carver has purchased outright A. Y. Pearson's interest in "The Scout," now being played at the Academy of Music, this city.

—The following people have signed with W. M. Roe's "Insurance" Co., opening about Aug. 10, for a tour of Michigan: Mabel Stanley, Lizzie Russell, May Frieburg, Little Edna Frieburg, Eugene La Rue, Louis S. Daniel, Scott Raymond, M. H. Harrison, C. C. Stoen, Alice Newberry, Walter Howard, W. H. Berrington and James J. Fulton.

—Sadie Miner, who was with the Henry E. Dixey's "Adonis" Co. last season, is practicing a new rainbow dance, especially arranged for her by E. L. Downer, of Chicago.

—Geo. S. Githens, who made quite a hit as B. Sidney Van Cott in "Mr. Potter of Texas," last season, has signed with Chas. T. Ellis' Co. Mr. Githens is summing up at Atlantic City, N. J.

—Little Bopsey, who is coming season, is completing her studies at the National Conservatory of Music, Chicago.

—Samuel Charles and his wife, Anna M. Quinn, are residing at their home on Sacramento Avenue, Chicago. They have been re-engaged for Manager A. Y. Pearson's forces for next season.

—Freddie Hake, comedienne, goes a starring in "A Million" next season.

—Lilly Post secured a judgment in the City Court here last month for \$175 against James C. Duff for unpaid salary. The Duff Opera Company is now playing in Louisville, Ky., and Miss Post secured an attachment against the property of the company.

—Jessie Bartlett Davis, of whom it was recently announced that in leaving the Bostonians she retired permanently from the stage, in order to linger by the side of her husband, and to superintend the education and training of her child, now, if rumor be true, spoils her charming picture of domestic bliss and duty by stating that she has no intention whatever of retiring to private life. The same rumor states that an opera company may be organized in Chicago, which will be able to boast of including in its roster Lilly Russell, Mrs. Davis, Wm. Carleton and Eugene Cowles.

—F. J. V. Rhodes, a well known comedian, visited Evergreens Cemetery at Brooklyn recently in company with Mrs. Rose Watkins, Henry Burkhardt and Louise Springer. Their mission was to decorate with plants and flowers the graves of Daisy Murdoch and the Howard boys in the A. E. A. plot. Mr. Rhodes informs us that the party were surprised to find that two other graves had been made in the same row and that the positions of the headstones are such that it is impossible to tell whose remains are buried in the different graves.

—Lillian Russell will disband her opera company in about three weeks. She is now presenting "La Cigale" at the Columbia Theatre, Chicago. After this season Louise Harker will retire from the operatic stage and Mr. Hayden Coffin will return to England.

—Miss Kitty Cheatham, who recently resigned from Aug. Kelly's Company, has been seriously ill for a couple of weeks at the Glenview Hotel. She has recovered sufficiently to go with her sister and some friends to Point Pleasant, N. J., where she expects to remain until September. If her health will permit she may appear in "Frederick Remond's" with Hester and her company.

—The Manola-Mason Company will dedicate three theatres in Kentucky before they start on their Southern tour. In January they go to the Boston Museum, where they will produce, besides "Friend Fritz," a new one act play by Henry Pettit, entitled "Away Down South in Dixie," W. S. Gilbert's "Sweetheart," and a new two act opera by Edmund Andran, the title of which will be "The Girl in the Red Velvet."

—"Paint Her!" a new American comedy by Miss Verdenal, one of the Board of Lady Managers at Large of the World's Fair will be produced next season. Clara Lipman is to be a feature of the cast, as is also Louise Harker.

—Frank Daniels will commence his next season at Buffalo, N. Y., on Aug. 28, with a revival of his merry comedy, "Little Puck." The supporting company has been carefully selected, and new scenery and printing are being prepared. The indications promise a most successful season.

—Joseph H. Hazleton, former manager of the "Old Kentucky" Co., and several other strong attractions, have recently been secured for the season W. H. Baker, an equally well known "husky" They promise a strong troupe in the New York Metropolitan Stock Co., producing standard dramatic successes.

—Edie Conning, leading lady last season with Gillette's "Private Secretary's" Co., has just imported from Holland a child dancer, known as "Necia." The latter will open at the Tremont Theatre, Boston, July 31 with the Pauline Hall Opera Co.

—The opera house (formerly Elterpe Hall), at Princeton, Ind., was destroyed by fire July 12. The house was leased by O. M. Tichenor, who has secured another amusement hall, and will keep all contracts with attractions booked for next season.

OLIVE L. OLIVER

was born in Carson City, Nev., but removed with her parents to Oakland, Cal., at so early an age that she has always looked upon it as her only home.

Miss Oliver, who is of French parentage, and whose father is not only an accomplished linguist, but also a man of much erudition, was carefully instructed in many respects in the home circle, and in June, 1888, graduated with distinction from the Oakland High School. Having early displayed histrionic talent, she resolved to adopt a stage career, not for the mere sake of a livelihood, but to develop and employ to the best advantage her natural endowments.

Consequently, when but eighteen years of age she made her professional debut at Duluth, Minn., playing Queen Gertrude to the Hamlet of Daniel E. Bandmann. She remained with Mr. Bandmann until May, 1890, during which time she played many important roles in the legitimate drama.

During this engagement the repertory embraced, among other standard plays: "Macbeth," "Hamlet," "Richard III," "Othello," "The Merchant of Venice," "Richelieu," "Romeo and Juliet" and "Narcisse," and although Miss Oliver was engaged to do only leading business, her great desire to attempt all kinds of roles, coupled with Mr. Bandmann's appreciation of her powers, resulted in her playing among other ambitious ventures, both Juliet and Francis, Lago, Desdemona and Emilia, Romeo and Juliet, Lady Macbeth and the First Witch, Portia and Queen Elizabeth. One of her most successful portrayals at this time was the Pompadour in "Narcisse."

The training and experience received during this season was, of course, invaluable, and has already been productive of most satisfactory results. Coming to New York in 1890, Miss Oliver appeared in "Alone in London," doing San for a season of twelve weeks. Following this engagement came a season with Frederick Warde, during which Miss Oliver played such parts as Hermione in "Damon and Pythias," Flora in "The Mountebank," Queen Elizabeth and the presentation of "Richard III," with many others of like importance.

On May 30, 1892, she appeared for one week at the People's Theatre, New York, playing Sarah Gooch in "The House on the Marsh," a role in which she was subsequently seen for the road, and in which her unquestioned powers commanded instant and universal recognition. So great, in fact, was her success in this role that she was again especially engaged to appear in it during the brief revival of the play at the Grand Opera House, in this city. Subsequently Miss Oliver appeared in the production of "Ye Early Troubles" at Proctor's Theatre; afterwards as Lady Brandon in "The Power of Gold," and finally as a member of John Stetson's Western "Crust of Society" Co.

Miss Oliver is a strong, practical, self-reliant, nature, disciplined to self reliance. She loves her art with singleness of devotion. She is a close and conscientious student, and is gifted with rare intelligence, her analytical faculty being an especially rare endowment. She begins to legitimate life in her career, nor does she ever abandon any self imposed task until the result is attained. Among her many accomplishments she is an adept in the art of fencing, practice in which has given her much freedom and grace of pose and of movement. Her reserve of power seems practically unlimited. Thus endowed, and devoted to the highest ideal, Miss Oliver's future is full of promise.

MONTANA.

Butte.—At Maguire's Opera House, Remenyi played to fair business July 27. The company closed the season at Bozeman July 1. Some of the members of the company made a tour of the National Park before returning East. Maguire's company is making an acceptable break in the closed season. Manager Maguire is now in New York. The regular season opens Sept. 1. Theatrical companies—Pratt, and George Scanlon is now stage manager. Business is reported good.

VARIETY AND MINSTRELS

MANAGER JAMES L. KERNAN, of Baltimore, Md., intends having two handsome vaudeville houses in that city next season. The Monumental Theatre will be remodeled and renovated. The interior decorations will be in white and gold. A new stage will be constructed and thirty sets of scenery will be painted for the theatre by Milton C. Slemmer.

A new drop curtain and embellished ceiling, with electric light effects, are also included in the improvements. New upholstered chairs will be put in the orchestra and new carpets will be laid. The exterior of the theatre will be painted white. Workmen are pushing the improvements to completion. Manager Kernan states that at least five thousand dollars will be expended in preparing the Monumental for its coming season, which will begin about the middle of August. Manager Kernan expects to have a new theatre erected on the site of the Howard Auditorium. It is stated that the building will be remodeled and the interior will be made in the private boxes and staterooms of the Auditorium and sliding scenery will be substituted for drop sets. New scenery adapted to the grooves will be provided. The Auditorium will also be renovated and the interior decorations will be brightened and embellished.

IN OUR NOTICE of last week's people at the London Theatre, this city, we inadvertently omitted the name of Joe Cannon, the clog dancer. It was Mr. Cannon's first appearance at a Bowery theatre in six years, and he was well received.

ELLINGTON E. BALFOUR, all around dancer, and Fred Freeman have joined the Silver Stars.

JAMES G. COWPER joined Willard Stanton's Big Black Boom, at Haverhill, Mass., July 10.

ROBERT CHESTER, the father of Billy Lester, died at Philadelphia July 9, two days prior to the death of his son.

MULHOLLAND and MURPHY have dissolved partnership. Mr. Mulholland has joined hands with John Conely.

THE CONSOLIDATED MINSTRELS will begin their tour Sept. 20.

THE performers engaged for next season with Fields & Hanson's Drawing Cards are spending the Summer very pleasantly. Proprietor John P. Fields has left town for a few days.

W. J. MITCHELL and Lorraine, and Cunningham and Grant are fishing at Lake Quigglamund, Wis.; Edgar and Curran are at Sayville, L. I.; Charles Case is at Lockport, N. Y., with his parents; and Wm. Vanderpool is at New York City.

At Wurttemberg, Pa., Eddie Parker has gone home to Danbury, Ct., and Charles Hanson and wife (Maude Beverly), have gone to their home outside of Newark, N. J., until the show opens, which will be at Rock Hill, S. C., for Richfield Springs, N. Y., to make the final arrangements for the opening of the Summer season of the Mildred & Roncure Novelty Co., in conjunction with Frank Hush and Isabella Ward. The company will make a three week tour of the principal Eastern watering resorts, after which Mr. Rose starts the ball-rolling with Gus Hill's World of Novelties, opening his season Aug. 7.

McBRIDE and FLYNN have been very successful in their Irish sketches. They are playing an engagement at Mine's Bowery Theatre this week.

LITTLE MAY BRYANT is winning praise with her new songs.

KAMORH, LADY MAGICIAN, is summing up at the height of his career, at Grace Courtland, at Witch Island, South Bristol, Me.

PROF. THOS. E. ADY and WIFE, Mlle. Bertha, will commence an Eastern tour in August with a new act and a new illusion. Luck should follow the four leaved clover he picked up at the World's Fair.

Wm. YANDER, of Lancaster and YANDER, was presented with a gold watch and chain by his sister, at Boston, July 13.

HARRY SKAMON, the popular stage manager of the Eden Musee, this city, has entered upon his third season, recently, at the Eden Musee. Mr. Skamon has been a member of the Knights of Pythias in Cosmopolitan Lodge. He was recently presented with a handsome badge of the order by the employees of the Musee.

MADEIRA FRANKS informs us that she has caused a monument to be placed over the grave of her late husband, Maurice Franks, at San Francisco.

SADIE and EDITH PARKER are spending the Summer at Washington, D. C.

RECENT additions to Blackmore's Concert and Art Co. are Wm. R. and Debbie Sheridan and Geo. E. McNeill.

ELDOHA and NORIK, of Fields & Hanson's Drawing Cards, have received their stage setting for next season.

LALOR and GILL are meeting with success at San Francisco.

J. G. McDOWELL has closed his season with Renton's Painters, and has joined his wife, Bozie Stevens, who has recently recovered from the effects of a severe surgical operation. The team are now with Lacy & Altman's "Blunders" Co.

THE THREE ALACROBATS are engaged at Eldorado for the Summer.

THE THREE ALACROBATS are engaged at Eldorado for the Summer.

THE FOUR SCHROEDERS, acrobats and pantomimists, are with Palm's fireworks, Cleveland, O., at present.

BILLY JACKSON, of Billy and Gertie Jackson, was called home on account of the death of his brother during his performance at the Wonderland, Detroit, last week.

KENNEDY and WILLIAMS closed with the Denver Star Quartet, and are at Alma Stone's Circus. They have signed with the Ada Dixon Burlesque Co. for next season.

ADA CLAYTON'S COLUMBIAN SPECIALTY CO., under the direction of Fiskly Barker, is made up as follows: Ida Clayton, Rose Lytle, Jennette Lewis, Fawcett, Sisters, Sisters, Leonie, Maggie, Gordon, Minnie Lee, Nina Gilroy, Viola Clifford, Mlle. Lavely, Pearl Turner, John Bryce, John Connors, Oro and Davenport, Harry Bobart, John Harris, Chas. E. Hobbs, Fiskly Barker. They will carry a full troupe of men and orchestra of eleven pieces.

NELSON and SMITH are resting at their home in Philadelphia, and are rehearsing their new act for next season.

THE ROYAL STAR QUARTET has engaged for the rest of the Summer on the steamer Republic.

GUY BRIMMER, the European banjoist and manager, has returned to New York after a long absence abroad, to engage people for his East Indian Co. Mr. Brimmer says he has met with considerable success in Europe, and he intends taking a company to Europe this season.

NETTIE BOND, serio comic and soubrette, has canceled all engagements, and will spend the Summer in the mountains in and around Highland Falls, N. Y.

DWING to the fact that the construction of the Garden necessitates delay for alterations, Haverly's Criterion Garden Theatre at Chicago will be closed from July 23 to Sept. 16, when it will reopen as a first class vaudeville and specialty theatre.

PAUL RANDALL opened a two weeks' engagement at the Park Pavilion, Cleveland, O., July 17.

JENNIE LEARY, of Jennie and Pat Leary, presented her husband with a baby boy at their home, at Buffalo, N. Y., recently.

ALLEN, a comedian, is touring Illinois with the Umatilla Indian Medicine Co.

AL. G. FIELD'S COLUMBIAN MINSTRELS will begin rehearsing at Chicago, O., July 18. The roster exhibits many of the bright lights of the minstrel firmament, among whom are Frank Cushman, Al. G. Field, Tommy Donnelly, Fred Russell, Dick Clark, W. G. Mack, Eddie Horan, the Brothers Mohring, the Alvey Family, Cecilio, the Mignini Family, Tommy Carey, Lawrence Diamond, Ed. Healy, Doc Dingley, the Dillon Brothers, John Avery, Ed. Brown, Johnny Whalen, H. W. Rowe, Alan Daly, Pete Craig, J. C. Davies, John Connors, "Little Gyp," Chester Nyma, Harry Rudings, John Krebs, Will Junker, Milt Hall, Louis Walters, Chester Reider, H. E. Howard, John Fielding, Peter Reis, A. Tate, J. E. Hatfield, George Jones, and J. S. Potts. Among the vocalists are: A. M. Thatcher, Allen P. May, Roger Harding, M. Hale, Will Bretan, and Alvin Irwin. The Columbian spectacular first part, entitled "The Bivouac," will be a correct representation of Jackson Park and the World's Fair enclosure, illuminated. The company will open their season Aug. 1, and will travel on their own train of specially constructed palace cars.

KENNO, contortionist, goes with Lucier's Minstrels.

LILLIE TREYANON (Mrs. Wiley Ferris) is spending her vacation at Chicago, with her mother at the World's Fair City.

FRED R. GARDNER, stage manager of the People's Theatre at Salt Lake City, U., narrowly escaped death by drowning in that city last week. His condition is still considered quite serious. Efforts are being made to acquaint his wife, Jessie Bernard, with the facts.

PAPINTA is stationed at the Trocadero Theatre, Chicago, this week.

THE LONDON BELLES open their Eastern season Sept. 4. The printing, scenery and wardrobe will be elaborate. The people engaged are the Shearans, Campbell and Shepp, Rose Sydel, Fannie Whitmore, Four Gondoliers, Bozzara Sisters, Kelly and St. Clair, Henrietta Frazier, Little Collier, Hattie West and Ella Watson.

FRANK LE ROY is rusticating in the Rocky Mountains. He will join Dr. Galloway's Co. at Denver, Col., shortly.

EDWIN YOUNG, resident manager of Harry Davis' Eden Musee, and his wife, Lena Lee, have been doing the World's Fair. They are at present visiting Mrs. Young's relatives at St. Paul.

THE ECKER BROS. are spending their vacation at their home, Canby, O.

FRANK COY and wife, Annie Coy, are visiting for a few weeks at Omaha, Neb.

THE BOSTON QUARTET has been dissolved.

HAVRELY'S CRITERION THEATRE, at Chicago, is undergoing structural alterations. Performances have been suspended until the auditorium is ready, when both the garden and the theatre will be opened with augmented facilities.

THE ROSSLEYS—John and Thomas—have become benefactors. John has married Edna Wilson, who will hereafter be known professionally as Edna Ashley, and Thomas has been wedded to Mary Gallagher, who is to adopt the name of Mary E. Alexander for stage purposes. Both brides were last season members of the Henry Burlesque Co.

NEW VILLAGES has been built at Waco, Tex. The St. Arno and White Bros. Specialty Co. was the initial attraction week of July 10.

GEORGE L. MOXLEY has been re-engaged for W. A. Mahara's Colored Minstrels.

THE BHAZARTS, acrobats, Mabel Arnold and Annie E. Sylvester have been engaged for De Witte's Lady Gladiators. The company will carry an advertising novelty in the shape of a large oil painting, trimmed with plush fringe, etc., showing the principal people of the troupe. The season will commence Aug. 10, at Cincinnati, O.

NEW YORK CITY.

Last Week's Events.—A harvest of disappointment has been reaped in this city. There has evidently been something wrong in the management of the Columbian Exposition, for the crowd of foreign visitors that was to have been attracted to our shores has failed to arrive. The effect of their coming had been discounted, as it was certainly expected they would tarry awhile in this city, the terminus of the ocean highway, en route to the West, and business in all branches looked for stimulus. They came not, however, but in their stead came financial disaster, not from abroad, but bred at home. Consequently business has been stagnated, and theatrical managers in this city have not found the bags full of gold supposed to rest at the end of the rainbow.

So dull a condition of theatrical affairs as that existing at present in this city is almost unprecedented. Just how lethargic is the business here may be judged from the brief summary which follows.

Whether or not the present condition of affairs is an indication of the prospects for managers in their coming tours throughout the country is a theme worthy of careful consideration.

The continued bills for the week ending July 15 were: "Panjandrum" at the BROADWAY, "The Prodigal Daughter" at the AMERICAN, Kellar at DALY'S, "A Trip to Chinatown" at the MADISON SQUARE and "The Scout" at the ACADEMY OF MUSIC.

.... Variety entertainment was furnished at TOBY PASTOR'S, KOSTER & BIAL'S, PROCTOR'S, the LONDON MINER'S BOWERY and the IMPERIAL. The latter house closed 16 to remain dark for one month, to permit of alterations and improvements.

Grand opera in German continued at the LEXINGTON AVENUE OPERA HOUSE. The following works were presented during the week ending 15: "The Gypsy Baron," "Fatiniza," "Gasparone" and "Orpheus.".... Vaudeville performances were begun 10 at Eldorado and will be continued during the balance of the season, two brief performances daily being given, the first at 4 P. M. and the other in the evening, prior to the presentation of the main attraction, "King Solomon."

.... Hebrew performances were given at the EIGHTH STREET THEATRE. The audience which hoped to see "King Solomon" at Eldorado on the night of 15 was disappointed, owing to a strike of the orchestra. It was explained that the musical director had never been previously tried in a similar place, and that a condition agreed upon at the time of his engagement was that if he proved in any manner unsatisfactory his services might be dispensed with. Such a contingency having arisen, he was asked to resign, but, failing to comply, was discharged. The fifty musicians under him demanded his reinstatement and threatened to quit. The management offered to engage these men for the remainder of the season, but refused to reinstate the leader. The threat was thereupon executed at the close of the evening's vaudeville performance. It was then announced that there would be no performance of "King Solomon," and an offer to refund the admission money was made, but accepted by few. The variety performers were then again called into requisition and a second performance was given, and finally rainy day tickets, good for ten days, were distributed among the audience. An emergency orchestra was secured for the following night and performances have since been regularly given, in spite of the fact that it was discovered that the musical scores had been purloined. The Theatre of Arts and Letters has come to grief after a brief and somewhat inglorious existence. It was incorporated as a club, but without initiation fee or dues, its revenue having been derived from the five dollar subscription fee charged for each dramatic performance. Nine new plays in all were produced and the balance was found to weigh heavily and uncomfortably upon the wrong side of the ledger. Consequently notice has been given of the proposed sale of all the manuscripts, scenery, properties, costumes and the rights to the plays already produced. The charter not having been annulled the club still exists, and through the efforts of its promoters is said to be free from debt, but the original purpose of the organization seems to have been abandoned, and as yet no action has been taken by the board of trustees concerning its future. At a meeting of the Professional Women's League, 12, Marie Merrick read an interesting and instructive paper on music, and gave illustrations of the proper and improper methods of producing tone. Her reading was followed by the propounding of numerous questions by the many members present and by an informal discussion of the subject of the paper. H. W. Roseborn, manager of The Hebrew Standard, of this city, secured 13 a lease of the CARINO for twelve weeks, beginning Sept. 1. Mr. Roseborn, who represents a syndicate, purposes producing the new opera by Sydney Rosenfeld and Rudolph Aronson entitled "The Raimakers of Syria." Fabius M. Clark and Henry E. Cutler, the receivers of the New York Concert Co., said the lease, the rental being \$300 a week. The transaction requires the approval of the Attorney General, which it is expected will be forthcoming. Negotiations are still pending for the sale of the receivers' certificates, and the above transaction will in no way affect the reorganization scheme, which is as yet in abeyance, owing to the absence from the city of several parties necessary to its furtherance.

.... At the BROADWAY THEATRE, 15, the last appearance of Della Fox prior to her vacation, was selected as the occasion for a love feast. Inconsiderate and unkind gossip, following the recent marriage of De Wolf Hopper, had rendered some statement concerning the future professional relations between himself and Miss Fox, an act of absolute justice to that lady, and at the end of the first act of "Panjandrum" Mr. Hopper appeared before the curtain, and in

LEAGUE-ASSOCIATION.

The Eastern Clubs Conclude Their First Western Trip.

Pittsburg vs. New York.

The fifth game of the series was played July 11, at Pittsburg, the home team then winning for the third time. Schmidt started in to pitch, but gave way to Davies after the first inning, when the home team made only one run off four safe hits. Donovan was then caught napping at first base. Davies was wild and ineffective in the fourth inning, giving two bases on balls, one of which forced in a run, and being batted safely three times for singles, which, with errors, helped the Pittsburgs to seven runs and a long lead. Gumbert was in fine form, and held the New Yorks down to seven scattering safe hits, one of which, however, was a double batted by Therman that brought in Fuller and Ryan, who had been given bases on balls. Glasscock led in batting with four singles. Stenzel, who made a home run, played instead of Smith, who had a lame ankle. Donovan distinguished himself in fielding, making six clever catches.

Pittsburg. T. R. O. A. E. CINCINNATI. T. R. O. A. E.
VanHalt, cf. 2 2 3 0 0 Stafford, cf. 5 0 0 3 0 0
Donovan, rf. 6 1 2 6 0 Tiernan, rf. 5 0 2 1 0 0
Beckley, lb. 6 3 2 5 0 Davis, 3b. 4 0 0 6 2 0
Glasscock, ss. 5 1 4 6 4 Ward, 2b. 4 0 0 4 0 0
Stenzel, lf. 5 3 2 1 0 Connor, lb. 4 0 0 12 1 0
Lyons, 3b. 4 0 0 1 1 Doyle, cf. 4 0 0 1 1 1
Bauer, 2b. 5 0 1 3 0 Burke, cf. 4 0 0 1 1 1
Miller, c. 5 0 1 0 2 Fuller, ss. 4 1 0 1 0 1
Gumbert, p. 5 1 1 0 2 Schmidt, p. 0 0 0 0 0 0
Totals. 48 12 14 27 13 1 Totals. 38 2 7 27 16 7

New York. T. R. O. A. E. CINCINNATI. T. R. O. A. E.
Earned runs—Pittsburg, 5. Base on errors—P. 1.
On balls—P. 3; N. Y. 5. Struck out—P. 1.
Umpire, McLaughlin. Time, 1:45.

Wild and ineffective pitching by Rusie in the first two innings helped the Pittsburgs to five runs and the victory July 12. Two bases on balls brought in two of the three runs scored in the first inning, and a lucky home run drive by Donovan gave the visitors four runs in the second. Rusie then settled down and retired the home team without a run during the remainder of the contest. Killen kept the New Yorks down to six safe hits, which, however, included a triple batted by Stenzel that yielded a run in the first inning, and a double batted by Burke that drove in two runs in the ninth. Bauer, Ward and Fuller fielded finely in their respective positions, each accepting all of eight chances. The Pittsburgs played without a fielding error.

Pittsburg. T. R. O. A. E. CINCINNATI. T. R. O. A. E.
VanHalt, cf. 2 3 0 0 0 Stafford, cf. 4 2 1 1 0 0
Donovan, rf. 4 2 1 4 0 Tiernan, rf. 4 0 0 1 0 0
Beckley, lb. 4 1 4 0 0 Davis, 3b. 4 0 0 6 2 0
Glasscock, ss. 4 1 4 2 0 Ward, 2b. 4 0 0 4 0 0
Stenzel, lf. 4 0 2 3 0 Connor, lb. 4 1 2 11 0 0
Lyons, 3b. 4 0 0 1 1 Doyle, cf. 4 0 0 1 1 1
Bauer, 2b. 4 0 1 3 5 Burke, lf. 4 0 2 3 0 0
Miller, c. 4 0 0 1 0 Fuller, ss. 4 0 0 4 4 0
Kilpatrick, p. 4 0 0 1 0 Rusie, p. 0 0 0 0 0 0
Totals. 37 5 27 10 1 Totals. 36 6 0 15 0 5

New York. T. R. O. A. E. CINCINNATI. T. R. O. A. E.
Earned runs—Pittsburg, 2; New York, 0. Base on errors—P. 2; N. Y. 3. Struck out—P. 3. Umpire, McLaughlin. Time, 1:45.

St. Louis vs. Philadelphia.

The fifth game of the series was played July 11, at St. Louis, the home team then winning for the third time. Boyle was unavoidably absent, and Cross took his place with the visitors. The home team batted Vickery out of the pitcher's position in the sixth inning, when three safe hits and two bases on balls brought in four runs, three of which were scored stealing second. Sharroff was substituted, and shut out the home team in the last three innings. Breitenstein kept the Philadelphia from scoring more than one hit in the first two innings, and yielded three runs in the fourth and eighth innings. In the latter inning a remarkable running catch by Brodie deprived Delahanty of a home run, and a great throw by Dowd to the plate cut off a possible run. Hamilton was credited with two clever catches. Bannan led in batting.

St. Louis. T. R. O. A. E. PHILA. T. R. O. A. E.
Dowd, lf. 5 2 1 3 0 Hamilton, cf. 4 1 2 3 0 0
Bannan, rf. 5 0 3 1 0 Delahanty, lf. 4 1 1 1 0 0
Shugart, ss. 5 0 2 1 2 Hallahan, 2b. 4 0 0 4 3 0
Feltz, c. 4 0 0 1 1 Thompson, rf. 4 0 0 1 0 0
Werden, lb. 4 1 1 10 0 Clements, c. 4 0 0 4 2 1
Crooks, 3b. 4 2 1 1 3 Reilly, 3b. 4 0 1 2 0 0
Quinn, 2b. 5 0 0 1 2 Vickers, p. 2 0 0 2 5 0
Breitenstein, p. 4 0 0 1 3 Sharroff, p. 2 0 0 1 0 0
Totals. 41 6 27 12 1 Totals. 36 8 27 17 2

Philadelphia. T. R. O. A. E. PHILA. T. R. O. A. E.
Earned runs—St. Louis, 4. Base on errors—P. 1; Philadelphia, 2. On balls—St. L. 5; P. 1. Struck out—St. L. 1; P. 2. Umpire, McQuaid. Time, 2:00.

The Philadelphia won after a close contest July 12. Weyhing and Delahanty pitched very effectively, the latter giving only one base on balls. Weyhing was wild, but splendid support saved him at critical points. Singles by Hallman and Allen, and an error by Werden gave the visitors two runs in the second inning, and Delahanty made a home run on a long drive to left in the sixth. A wild throw by Hallman helped the home team in the sixth inning to their first run. A batting rally in the ninth enabled the home team to tie the score, a base on balls and three safe hits then bringing in two runs, poor coaching costing at least two more runs. A single by Cross and a double by Reilly gave the visitors the winning run after one man was out in the last half of the ninth inning.

St. Louis. T. R. O. A. E. PHILA. T. R. O. A. E.
Dowd, lf. 5 0 0 3 0 Hamilton, cf. 4 0 0 1 0 0
Bannan, rf. 5 0 0 1 0 Delahanty, lf. 4 0 0 1 0 0
Shugart, ss. 4 0 0 1 0 Thompson, rf. 4 0 0 1 0 0
Feltz, c. 4 0 0 1 0 Cross, lb. 4 2 2 9 0 0
Werden, lb. 4 1 0 1 0 Clements, c. 4 0 0 7 1 0
Crooks, 3b. 4 0 0 2 3 Allen, ss. 3 0 0 1 1 1
Quinn, 2b. 4 0 0 2 3 Weyhing, p. 3 0 0 0 0 0
Totals. 36 2 23 11 3 Totals. 34 7 27 12 3

Philadelphia. T. R. O. A. E. PHILA. T. R. O. A. E.
Earned runs—St. Louis, 4. Base on errors—P. 2; St. Louis, 2. On balls—P. 1; St. L. 5. Struck out—P. 2; St. L. 4. Umpire, Gaffney. Time, 2:40.

Cleveland vs. Boston.

The Bostonians sustained an unexpected defeat July 11, at Cleveland, O., the home team then being strengthened by the reappearance of Tebeau, for the first time since his recent accident. He was too lame, however, to pitch, and he was exchanged positions with Virtue, and his time hitting helped the home team to three runs. Nichols was batted hard, especially in the third and eighth innings, when the home team bunched eight safe hits, and, with the aid of two bases on balls, scored seven runs. Tebeau pitched well, and gave four men bases on balls, three of whom scored runs. Up to the eighth inning the home team made every one of their runs after two men were out. McCarthy and Tucker alone seemed able to bat Young, who pitched well, and made sensational stops by McKean and Love and a fine running catch by Ewing were the fielding features.

Boston. T. R. O. A. E. CLEVELAND. T. R. O. A. E.
Long, ss. 5 0 2 5 1 Burkett, lf. 5 1 1 4 2 0
Lowe, 2b. 5 0 1 2 5 McKean, ss. 5 2 2 2 1 0
Duffy, cf. 5 0 0 5 0 McKean, ss. 5 2 2 2 1 0
McCarthy, lf. 5 2 2 1 0 Ewing, rf. 5 1 1 0 0 0
Nash, 3b. 5 0 0 1 0 Zimmerman, c. 5 0 2 5 1 0
Tucker, rf. 5 0 1 1 0 Virtue, 3b. 5 2 2 1 4 0
Carroll, cf. 4 0 0 1 0 Ewing, rf. 5 1 1 0 0 0
Nichols, p. 4 1 2 2 0 Young, p. 4 0 0 1 0 0
Totals. 43 12 24 12 1 Totals. 42 16 27 12 3

Cleveland. T. R. O. A. E. CLEVELAND. T. R. O. A. E.
Earned runs—Boston, 3. Base on errors—P. 1; Cleveland, 3. On balls—P. 4. Struck out—P. 4. Umpire, Gaffney. Time, 2:10.

The Bostonians beat the Cleveland team for the third time July 12, when they evened up the victories in the series. The visitors batted Clark on out of the pitcher's position, after making ten runs of twelve safe hits in the first five innings. Williams, who was then substituted as pitcher, was also batted freely. The Cleveland batted Slayley hard in the third and sixth innings, when, with the aid of two costly errors by Tucker, they scored six runs. The visitors made a triple play in the third inning, when O'Connor failed to run on his hit to Nash, who threw out the two men on bases, but Umpire Gaffney allowed only a double play. Long and McCarthy excelled in fielding. Duffy and McKean kept their respective teams in batting, the former's hits including a double and the latter's a triple bagger.

Boston. T. R. O. A. E. CLEVELAND. T. R. O. A. E.
Long, ss. 4 2 2 5 1 Childs, 2b. 5 2 2 6 3 0
Lowe, 2b. 4 2 2 4 1 Burkett, lf. 5 3 2 2 1 0
Duffy, cf. 4 2 2 1 0 McKean, ss. 5 1 3 0 8 1
McCarthy, lf. 4 2 2 1 0 Ewing, rf. 5 1 2 2 1 0
Nash, 3b. 4 2 3 3 0 Connor, cf. 5 0 3 1 1 0
Tucker, lb. 4 2 3 3 0 Zimmerman, c. 2 0 1 0 0 1
Carroll, cf. 4 2 3 3 0 Ewing, rf. 5 1 2 2 1 0
Nichols, p. 4 2 3 3 0 Young, p. 4 0 0 1 0 0
Totals. 43 12 24 12 1 Totals. 42 16 27 12 3

Cleveland. T. R. O. A. E. CLEVELAND. T. R. O. A. E.
Earned runs—Boston, 3. Base on errors—P. 1; Cleveland, 3. On balls—P. 4. Struck out—P. 4. Umpire, Gaffney. Time, 2:10.

The Bostonians beat the Cleveland team for the third time July 12, when they evened up the victories in the series. The visitors batted Clark on out of the pitcher's position, after making ten runs of twelve safe hits in the first five innings. Williams, who was then substituted as pitcher, was also batted freely. The Cleveland batted Slayley hard in the third and sixth innings, when, with the aid of two costly errors by Tucker, they scored six runs. The visitors made a triple play in the third inning, when O'Connor failed to run on his hit to Nash, who threw out the two men on bases, but Umpire Gaffney allowed only a double play. Long and McCarthy excelled in fielding. Duffy and McKean kept their respective teams in batting, the former's hits including a double and the latter's a triple bagger.

Boston. T. R. O. A. E. CLEVELAND. T. R. O. A. E.
Long, ss. 4 2 2 5 1 Childs, 2b. 5 2 2 6 3 0
Lowe, 2b. 4 2 2 4 1 Burkett, lf. 5 3 2 2 1 0
Duffy, cf. 4 2 2 1 0 McKean, ss. 5 1 3 0 8 1
McCarthy, lf. 4 2 2 1 0 Ewing, rf. 5 1 2 2 1 0
Nash, 3b. 4 2 3 3 0 Connor, cf. 5 0 3 1 1 0
Tucker, lb. 4 2 3 3 0 Zimmerman, c. 2 0 1 0 0 1
Carroll, cf. 4 2 3 3 0 Ewing, rf. 5 1 2 2 1 0
Nichols, p. 4 2 3 3 0 Young, p. 4 0 0 1 0 0
Totals. 43 12 24 12 1 Totals. 42 16 27 12 3

Cleveland. T. R. O. A. E. CLEVELAND. T. R. O. A. E.
Earned runs—Boston, 3. Base on errors—P. 1; Cleveland, 3. On balls—P. 4. Struck out—P. 4. Umpire, Gaffney. Time, 2:10.

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Duffy, cf. 4 2 2 1 0 McKean, ss. 5 1 3 0 8 1
McCarthy, lf. 4 2 2 1 0 Ewing, rf. 5 1 2 2 1 0
Nash, 3b. 4 2 3 3 0 Connor, cf. 5 0 3 1 1 0
Tucker, lb. 4 2 3 3 0 Zimmerman, c. 2 0 1 0 0 1
Carroll, cf. 4 2 3 3 0 Ewing, rf. 5 1 2 2 1 0
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McCarthy, lf. 4 2 2 1 0 Ewing, rf. 5 1 2 2 1 0
Nash, 3b. 4 2 3 3 0 Connor, cf. 5 0 3 1 1 0
Tucker, lb. 4 2 3 3 0 Zimmerman, c. 2 0 1 0 0 1
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FRANK B. KILLEN.

Frank B. Killen, one of the pitchers of the

Pittsburg Club, of the National League and American

Association, was born Nov. 30, 1870, at Pittsburg,

Pa., where he learned to play ball. It was while

with the Allegheny County League that he first

gained renown as a pitcher. His first professional

engagement was with the Manistee Club, and in 1889

he pitched for the Grand Rapids Club, of the Michigan

State League. In 1890 he was with the Washington

Club, of the Western Association, taking part as

pitcher in twenty-four championship games. He

began the season of 1891 with the Minneapolis

Club, but finished it with the Milwaukee Club, which

jumped from the Western Association to the American

Association. He pitched that year in thirty-

eight championship games with the Minneapolis

Club, but did not take part in enough games with

the Milwaukee Club to give him a record in the of-

ficial averages. In 1892 he was connected with the

Washington Club, of the National League and American

Association, and pitched in fifty-six games, win-

ning seven of the eight he pitched against the

Cleveland Club. At the beginning of the season

a deal was made between the Washington and

Pittsburg Clubs, whereby the former exchanged

Killen for Farrell. Among the many noteworthy

pitching feats credited to Killen was one Sept. 21,

1891, when he pitched for the Milwaukee Club, and

held the heavy hitting champion Boston team down

to one safe hit, shutting them out without a run.

down to two runs, the result of four singles in the

seventh and ninth innings. Mullane was given

poor support, the home team making several hits

after the side should have been out. In the ninth

inning Mullane pitched left handed, and the Chicago

batters made three unearned runs, Lange knocking

the ball over the left field fence for a home run.

Wilmot, with two doubles and a single, led in bat-

ting. Shindle excelled in fielding.

Boston. T. R. O. A. E. BALTIMORE. T. R. O. A. E.
Ryan, cf. 5 0 0 2 3 Kelley, cf. 4 0 1 5 0 0
Dahlen, ss. 6 0 3 2 3 Kelley, cf. 4 0 1 5 0 0
Dungan, rf. 6 0 1 4 0 Shindle, 3b. 4 0 0 1 7 1
McCarthy, lf. 5 0 1 3 0 Shindle, 3b. 4 0 0 1 7 1
Lange, 2b. 5 2 1 3 5 Treadway, rf. 4 0 1 2 0 0
Wilmot, lb. 5 2 3 0 0 Taylor, lb. 4 0 3 13 2 0
Carroll, cf. 4 0 0 1 0 Clarke, cf. 4 0 3 13 2 0
Hatherton, p. 5 1 0 0 0 O'Rourke, c. 4 0 0 0 1 1
Kirtledge, c. 5 1 1 7 2 Mullane, p. 4 0 0 2 3 0
Totals. 40 12 27 15 3 Totals. 39 5 12 24 15 3

Chicago. T. R. O. A. E. BALTIMORE. T. R. O. A. E.
Ryan, cf. 5 0 0 2 3 Kelley, cf. 4 0 1 5 0 0
Dahlen, ss. 6 0 3 2 3 Kelley, cf. 4 0 1 5 0 0
Dungan, rf. 6 0 1 4 0 Shindle, 3b. 4 0 0 1 7 1
McCarthy, lf. 5 0 1 3 0 Shindle, 3b. 4 0 0 1 7 1
Lange, 2b. 5 2 1 3 5 Treadway, rf. 4 0 1 2 0 0
Wilmot, lb. 5 2 3 0 0 Taylor, lb. 4 0 3 13 2 0
Carroll, cf. 4 0 0 1 0 Clarke, cf. 4 0 3 13 2 0
Hatherton, p. 5 1 0 0 0 O'Rourke, c. 4 0 0 0 1 1
Kirtledge, c. 5 1 1 7 2 Mullane, p. 4 0 0 2 3 0
Totals. 40 12 27 15 3 Totals. 39 5 12 24 15 3

Baltimore. T. R. O. A. E. BALTIMORE. T. R. O. A. E.
Ryan, cf. 5 0 0 2 3 Kelley, cf. 4 0 1 5 0 0
Dahlen, ss. 6 0 3 2 3 Kelley, cf. 4 0 1 5 0 0
Dungan, rf. 6 0 1 4 0 Shindle, 3b. 4 0 0 1 7 1
McCarthy, lf. 5 0 1 3 0 Shindle, 3b. 4 0 0 1 7 1
Lange, 2b. 5 2 1 3 5 Treadway, rf. 4 0 1 2 0 0
Wilmot, lb. 5 2 3 0 0 Taylor, lb. 4 0 3 13 2 0
Carroll, cf. 4 0 0 1 0 Clarke, cf. 4 0 3 13 2 0
Hatherton, p. 5 1 0 0 0 O'Rourke, c. 4 0 0 0 1 1
Kirtledge, c. 5 1 1 7 2 Mullane, p. 4 0 0 2 3 0
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Dungan, rf. 6 0 1 4 0 Shindle, 3b. 4 0 0 1 7 1
McCarthy, lf. 5 0 1 3 0 Shindle, 3b. 4 0 0 1 7 1
Lange, 2b. 5 2 1 3 5 Treadway, rf. 4 0 1 2 0 0
Wilmot, lb. 5 2 3 0 0 Taylor, lb. 4 0 3 13 2 0
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McCarthy, lf. 5 0 1 3 0 Shindle, 3b. 4 0 0 1 7 1
Lange, 2b. 5 2 1 3 5 Treadway, rf. 4 0 1 2 0 0
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RACING AT MONMOUTH.

The fields were small and the track heavy 14, but as five favorites proved victors the talent had a great day's sport. The most exciting race of the day was the fifth on the card, a selling race, won by Speculation by a head, with only a neck to spare.

A Heavy handicap sweepstakes, for all ages, of \$10 each, \$1,000 added, of which \$200 to second, \$100 to third, five Empire Stable's ch. h. Tormentor, 6, by Joe Hooker. Callie Snare, 12:30; 9 to 5 and 1 to 2..... Overton 7, A. J. A. M. Morris, 11:00; 10 to 1, by Marine-Land, 8, Midgely 2, J. A. A. M. Morris, 11:00; Ambulance, 5, by Queen 2, J. A. A. M. Morris, 11:00; 10 to 1, by Marine-Land, 8, Midgely 2, Time, 1:05-5. Won by two lengths, a neck between second and third.

A Handicap Sweepstakes for three year olds and upward, of \$10 each, \$1,000 added, of which \$200 to second, \$100 to third, 1:05-5. Won by a head, with only a neck to spare. C. Miller's b. c. Joe Kelly, 4, by John Happy Allinah, 12:30; 4 to 5..... Gloaming, 11:00; 10 to 1, Hamilton 1, J. O. J. A. M. Morris, 11:00; 10 to 1, by Marine-Land, 8, Midgely 2, Twilight, 11:10 to 11 to 1..... Littlefield 2, Time, 1:05-5. Won in a gallop by four lengths.

A Handicap Sweepstakes for all ages, of \$10 each, \$1,000 added, of which \$200 to second, \$100 to third, five and a half furlongs. H. P. Headley's b. c. Discount, by Deceiver Hart 1:05-5; 1 to 5 and out..... Midgely 1, Oneck Stable's ch. h. Little Pirate, by Pirate of Pen 1:05-5; 1 to 5 and out..... Midgely 1, Middleford, 10:30; 25 and 35-4

sent four more to first base on balls. His wildness was rewarded with three home runs, two by Swift and one by Tig, the victory to the home team.

W. A. A. H. Harris' b. c. equated, by Vignore, Algeria, 1909; 30 and 1.00. Won by four lengths, two lengths between second and third.

1910. Sweepstakes for three year olds, five races.

J. Rupert Jr. b. c. Alax, by Dandie Dimont Monmouth light, 1909; 5 and 5.05 and out a sixteenth. Stomach.

M. Madison's b. f. Astoria, by Cavalier Victor, 1909; 15 and 1.00 and 1.00.

M. F. E. c. c. Harvest, by Onondaga Blue, 1909; 2 and 2.

1911. 1.30. Two by three lengths, two lengths between second and third.

Sweepstakes for three year olds and upward, of \$15 each, \$1.00 added, of which \$30 to second, \$100 to third, \$50 to fourth.

G. W. Newton's b. c. Speculation, 4, by Spendthrift, 1909; 9 and 10 and 1 to 3.

Alcina, 1909; 9 and 10 and 1 to 3.

Chalice, 1909; 9 and 5 to 1.

J. W. Rogers' b. c. Best Brand, 4, by Belle Village, 1909; 9 and 10 and 1 to 3.

1912. 1.50. Won by a head, a neck between second and third.

1913. Sweepstakes of \$15 each, \$1.00 added, of which \$20 to second, \$100 to third, for maiden two year olds, five and a half furlongs.

1914. 1.10. Won by a length, b. c. Dorlan, by Sir Modred, Glen-Down, 1912; 4 and 5 to 5.

1915. 1.10. Won by a length, b. c. Despo, by Tyrant, Sherran Van, 1912; 4 and 5 to 5.

J. E. McDonald's adv. b. colt, by Hayden Edwards' Mamie 1909; 30 and 1.00.

1916. 1.30. Won by two lengths, the next three unsaddled heads apart.

to 1, Colder, third. Time, 1:39 3/4. Third race
filings—Madden, 106, 2 to 1, Kuchen, first; Wa
106, 3 to 1, Morris, second; General Gordon, 10

[illegible]

July, 13.—First race—Six and a half furlongs—100, 7 to 10, Morris, won; Bargain, 108, 5 to 1, Rondo, Boston, 105, 25 to 1, Harbinger, third. Time,

Time, 1:49. Won by a head, two years old fillies, of \$50 each and third.

The Long Branch Handicap, for two year old fillies, of \$50 each, with \$1,000 added of which \$500 to second, \$200 to third, penalties, six furlongs, straight course.

1. *Steeplechase*, 107; 2. *Steeplechase*, 107; 3. *Steeplechase*, 107; 4. *Steeplechase*, 107; 5. *Steeplechase*, 107; 6. *Steeplechase*, 107; 7. *Steeplechase*, 107; 8. *Steeplechase*, 107; 9. *Steeplechase*, 107; 10. *Steeplechase*, 107; 11. *Steeplechase*, 107; 12. *Steeplechase*, 107; 13. *Steeplechase*, 107; 14. *Steeplechase*, 107; 15. *Steeplechase*, 107; 16. *Steeplechase*, 107; 17. *Steeplechase*, 107; 18. *Steeplechase*, 107; 19. *Steeplechase*, 107; 20. *Steeplechase*, 107; 21. *Steeplechase*, 107; 22. *Steeplechase*, 107; 23. *Steeplechase*, 107; 24. *Steeplechase*, 107; 25. *Steeplechase*, 107; 26. *Steeplechase*, 107; 27. *Steeplechase*, 107; 28. *Steeplechase*, 107; 29. *Steeplechase*, 107; 30. *Steeplechase*, 107; 31. *Steeplechase*, 107; 32. *Steeplechase*, 107; 33. *Steeplechase*, 107; 34. *Steeplechase*, 107; 35. *Steeplechase*, 107; 36. *Steeplechase*, 107; 37. *Steeplechase*, 107; 38. *Steeplechase*, 107; 39. *Steeplechase*, 107; 40. *Steeplechase*, 107; 41. *Steeplechase*, 107; 42. *Steeplechase*, 107; 43. *Steeplechase*, 107; 44. *Steeplechase*, 107; 45. *Steeplechase*, 107; 46. *Steeplechase*, 107; 47. *Steeplechase*, 107; 48. *Steeplechase*, 107; 49. *Steeplechase*, 107; 50. *Steeplechase*, 107; 51. *Steeplechase*, 107; 52. *Steeplechase*, 107; 53. *Steeplechase*, 107; 54. *Steeplechase*, 107; 55. *Steeplechase*, 107; 56. *Steeplechase*, 107; 57. *Steeplechase*, 107; 58. *Steeplechase*, 107; 59. *Steeplechase*, 107; 60. *Steeplechase*, 107; 61. *Steeplechase*, 107; 62. *Steeplechase*, 107; 63. *Steeplechase*, 107; 64. *Steeplechase*, 107; 65. *Steeplechase*, 107; 66. *Steeplechase*, 107; 67. *Steeplechase*, 107; 68. *Steeplechase*, 107; 69. *Steeplechase*, 107; 70. *Steeplechase*, 107; 71. *Steeplechase*, 107; 72. *Steeplechase*, 107; 73. *Steeplechase*, 107; 74. *Steeplechase*, 107; 75. *Steeplechase*, 107; 76. *Steeplechase*, 107; 77. *Steeplechase*, 107; 78. *Steeplechase*, 107; 79. *Steeplechase*, 107; 80. *Steeplechase*, 107; 81. *Steeplechase*, 107; 82. *Steeplechase*, 107; 83. *Steeplechase*, 107; 84. *Steeplechase*, 107; 85. *Steeplechase*, 107; 86. *Steeplechase*, 107; 87. *Steeplechase*, 107; 88. *Steeplechase*, 107; 89. *Steeplechase*, 107; 90. *Steeplechase*, 107; 91. *Steeplechase*, 107; 92. *Steeplechase*, 107; 93. *Steeplechase*, 107; 94. *Steeplechase*, 107; 95. *Steeplechase*, 107; 96. *Steeplechase*, 107; 97. *Steeplechase*, 107; 98. *Steeplechase*, 107; 99. *Steeplechase*, 107; 100. *Steeplechase*, 107; 101. *Steeplechase*, 107; 102. *Steeplechase*, 107; 103. *Steeplechase*, 107; 104. *Steeplechase*, 107; 105. *Steeplechase*, 107; 106. *Steeplechase*, 107; 107. *Steeplechase*, 107; 108. *Steeplechase*, 107; 109. *Steeplechase*, 107; 110. *Steeplechase*, 107; 111. *Steeplechase*, 107; 112. *Steeplechase*, 107; 113. *Steeplechase*, 107; 114. *Steeplechase*, 107; 115. *Steeplechase*, 107; 116. *Steeplechase*, 107; 117. *Steeplechase*, 107; 118. *Steeplechase*, 107; 119. *Steeplechase*, 107; 120. *Steeplechase*, 107; 121. *Steeplechase*, 107; 122. *Steeplechase*, 107; 123. *Steeplechase*, 107; 124. *Steeplechase*, 107; 125. *Steeplechase*, 107; 126. *Steeplechase*, 107; 127. *Steeplechase*, 107; 128. *Steeplechase*, 107; 129. *Steeplechase*, 107; 130. *Steeplechase*, 107; 131. *Steeplechase*, 107; 132. *Steeplechase*, 107; 133. *Steeplechase*, 107; 134. *Steeplechase*, 107; 135. *Steeplechase*, 107; 136. *Steeplechase*, 107; 137. *Steeplechase*, 107; 138. *Steeplechase*, 107; 139. *Steeplechase*, 107; 140. *Steeplechase*, 107; 141. *Steeplechase*, 107; 142. *Steeplechase*, 107; 143. *Steeplechase*, 107; 144. *Steeplechase*, 107; 145. *Steeplechase*, 107; 146. *Steeplechase*, 107; 147. *Steeplechase*, 107; 148. *Steeplechase*, 107; 149. *Steeplechase*, 107; 150. *Steeplechase*, 107; 151. *Steeplechase*, 107; 152. *Steeplechase*, 107; 153. *Steeplechase*, 107; 154. *Steeplechase*, 107; 155. *Steeplechase*, 107; 156. *Steeplechase*, 107; 157. *Steeplechase*, 107; 158. *Steeplechase*, 107; 159. *Steeplechase*, 107; 160. *Steeplechase*, 107; 161. *Steeplechase*, 107; 162. *Steeplechase*, 107; 163. *Steeplechase*, 107; 164. *Steeplechase*, 107; 165. *Steeplechase*, 107; 166. *Steeplechase*, 107; 167. *Steeplechase*, 107; 168. *Steeplechase*, 107; 169. *Steeplechase*, 107; 170. *Steeplechase*, 107; 171. *Steeplechase*, 107; 172. *Steeplechase*, 107; 173. *Steeplechase*, 107; 174. *Steeplechase*, 107; 175. *Steeplechase*, 107; 176. *Steeplechase*, 107; 177. *Steeplechase*, 107; 178. *Steeplechase*, 107; 179. *Steeplechase*, 107; 180. *Steeplechase*, 107; 181. *Steeplechase*, 107; 182. *Steeplechase*, 107; 183. *Steeplechase*, 107; 184. *Steeplechase*, 107; 185. *Steeplechase*, 107; 186. *Steeplechase*, 107; 187. *Steeplechase*, 107; 188. *Steeplechase*, 107; 189. *Steeplechase*, 107; 190. *Steeplechase*, 107; 191. *Steeplechase*, 107; 192. *Steeplechase*, 107; 193. *Steeplechase*, 107; 194. *Steeplechase*, 107; 195. *Steeplechase*, 107; 196. *Steeplechase*, 107;

July 15.—First race—Six and a half furlongs

June, 1:15 1/2. Won by a head, two lengths between Sweepstakes for three years old, of \$15 each, \$1,000 added, of which \$200 to second, \$100 to third, penalties \$50. Winner, *Albion*, by *Albion*, sired by *Albion*, out of *Washington Stable's* ch. *Spout*, by *Winfred-Souci*.
 12th, 1:5 to 5 and 10. *Thomson* 11
 13th, 1:5 to 5 and 10. *Thomson* 11
 Midair, 11:55; 5 and 2 to 5. *Littell* 2
 Kamapah, 12:55; 5 and 2 to 5. *Runnymede* 2
 14th, 1:55; 12 and 8 to 5. *Hergen* 3
 June, 1:25 1/2. Won by a length, twenty lengths between Sweepstakes for three years old, of \$15 each, \$1,000 added, of which \$200 to second, \$100 to third, penalties \$50. Winner, *Albion*, by *Albion*, sired by *Albion*, out of *Washington Stable's* ch. *Spout*, by *Winfred-Souci*.
 One of the best races that has been run this year was the Midsummer Handicap, at one mile, over the straight course, 17. The bulk of the money was on *Ajax* and *Merry Monarch*, but *Sleipner* won by a neck in 1:38 1/2, with *Vestibule*, *Ajax*, *Biltzen* and *Merry Monarch* following. *Albion* was second, *Albion* third, *Albion* fourth, only the judges were able to separate them. Summary of Sweepstakes for all ages, of \$15 each, \$1,000 added, of which \$200 to second, \$100 to third, penalties \$50. Allowances, five furlongs.
 D. T. Pulsifer's ch. c. *Wah Jim*, 4, by *Himyar-Whisper*.
 M. F. Dwyer's b. h. *Kington*, a, by *Spendthrift-Kapang*.
 12th, 9: 5 and 2 to 5 and 3 to 5. *Lambert* 2
 13th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 14th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 15th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 16th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 17th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 18th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 19th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 20th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 21st, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 22nd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 23rd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 24th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 25th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 26th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 27th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 28th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 29th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 30th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 31st, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 32nd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 33rd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 34th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 35th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 36th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 37th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 38th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 39th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 40th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 41st, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 42nd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 43rd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 44th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
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 50th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 51st, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 52nd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 53rd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 54th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 55th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 56th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 57th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 58th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 59th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
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 61st, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 62nd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 63rd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
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 73rd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
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 80th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 81st, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 82nd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 83rd, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 84th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 85th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 86th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 87th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 88th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 89th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 90th, 9: 5 and 2 to 5 and 3 to 5. *Runnymede* 2
 91st, 9: 5 and 2 to 5 and 3 to 5. <

ble, and the managers were well satisfied with

A sweepstake for three year olds, of \$15 each, \$1,000 and \$500 for second, \$100 for third. Hamilton's allowances, six furlongs.
 Gideon & Daly's b. c. Cactus, by Macaroni-Thistle, 1:10.
 J. E. McDonald's b. c. Old Dominion, by Dry Monopoly.
 Clara, 10th; 5 and 5 to 5. Midnight, by P. Rogers 2.
 Midair, 12th; 4 and 3 to 5. Lattened 3.
 Tution by two lengths, a length between second and third.
 Sweepstake for three year olds and upward of \$15 each, \$1,000 and \$500 for second, \$100 for third. Hamilton's allowances and allowances, mile and a furlong.
 M. P. Dwyer's b. g. Raceland, a by Billet-Columbia, 1:10.
 W. Jennings' b. m. Mary Stone, 5 by Sir Modred-Rosemary, 10th; 2 and 1 to 2. Midnight, by P. Rogers 2.
 Record, 11th; 1 to 2. Juliet, a by Dorella-Lordly, 12th; 4 and 6 to 5.
 Time, 1:54 1/2. Won by a length, half a length between second and third.
 The Midsummer Handicap, a sweepstakes of \$50 each, \$1,000 and \$500 for second, \$150 for third, mile straight course.
 W. Lakeland's ch. h. Snelper, 6, by Mortimer-Breeze, 1:10.
 Ranocosa Stable's b. h. Vestibule, a by Emperor-Vesta, 10th; 10 and 4.
 Time, 1:54 1/2. Won by a neck, a neck and a half.
 Moonlight, 12th; 16 to 5 and 6 to 5. Dandie Dinmont, 12th; 16 to 5 and 6 to 5. Sloan's 3.
 Time, 1:56 1/2. Won by a neck, the next four noses apart.

fourth. Time, 2:15 $\frac{1}{4}$, 2:17, 2:15 $\frac{1}{4}$, 2:17 $\frac{1}{4}$, 2:19, 2:17 $\frac{1}{4}$. Free for all pacers, purse \$2,000—Mascot driver.

Atlantic States 1st. F. First, by sailor name-Lady.
 12:15. 1st. 2nd. 3rd. 4th. 5th. 6th. 7th. 8th. 9th. 10th. 11th. 12th. 13th. 14th. 15th. 16th. 17th. 18th. 19th. 20th. 21st. 22nd. 23rd. 24th. 25th. 26th. 27th. 28th. 29th. 30th. 31st. 32nd. 33rd. 34th. 35th. 36th. 37th. 38th. 39th. 40th. 41st. 42nd. 43rd. 44th. 45th. 46th. 47th. 48th. 49th. 50th. 51st. 52nd. 53rd. 54th. 55th. 56th. 57th. 58th. 59th. 60th. 61st. 62nd. 63rd. 64th. 65th. 66th. 67th. 68th. 69th. 70th. 71st. 72nd. 73rd. 74th. 75th. 76th. 77th. 78th. 79th. 80th. 81st. 82nd. 83rd. 84th. 85th. 86th. 87th. 88th. 89th. 90th. 91st. 92nd. 93rd. 94th. 95th. 96th. 97th. 98th. 99th. 100th. 101st. 102nd. 103rd. 104th. 105th. 106th. 107th. 108th. 109th. 110th. 111th. 112th. 113th. 114th. 115th. 116th. 117th. 118th. 119th. 120th. 121st. 122nd. 123rd. 124th. 125th. 126th. 127th. 128th. 129th. 130th. 131st. 132nd. 133rd. 134th. 135th. 136th. 137th. 138th. 139th. 140th. 141st. 142nd. 143rd. 144th. 145th. 146th. 147th. 148th. 149th. 150th. 151st. 152nd. 153rd. 154th. 155th. 156th. 157th. 158th. 159th. 160th. 161st. 162nd. 163rd. 164th. 165th. 166th. 167th. 168th. 169th. 170th. 171st. 172nd. 173rd. 174th. 175th. 176th. 177th. 178th. 179th. 180th. 181st. 182nd. 183rd. 184th. 185th. 186th. 187th. 188th. 189th. 190th. 191st. 192nd. 193rd. 194th. 195th. 196th. 197th. 198th. 199th. 200th. 201st. 202nd. 203rd. 204th. 205th. 206th. 207th. 208th. 209th. 210th. 211st. 212nd. 213th. 214th. 215th. 216th. 217th. 218th. 219th. 220th. 221st. 222nd. 223rd. 224th. 225th. 226th. 227th. 228th. 229th. 230th. 231st. 232nd. 233rd. 234th. 235th. 236th. 237th. 238th. 239th. 240th. 241st. 242nd. 243rd. 244th. 245th. 246th. 247th. 248th. 249th. 250th. 251st. 252nd. 253rd. 254th. 255th. 256th. 257th. 258th. 259th. 260th. 261st. 262nd. 263rd. 264th. 265th. 266th. 267th. 268th. 269th. 270th. 271st. 272nd. 273rd. 274th. 275th. 276th. 277th. 278th. 279th. 280th. 281st. 282nd. 283rd. 284th. 285th. 286th. 287th. 288th. 289th. 290th. 291st. 292nd. 293rd. 294th. 295th. 296th. 297th. 298th. 299th. 300th. 301st. 302nd. 303rd. 304th. 305th. 306th. 307th. 308th. 309th. 310th. 311st. 312nd. 313th. 314th. 315th. 316th. 317th. 318th. 319th. 320th. 321st. 322nd. 323rd. 324th. 325th. 326th. 327th. 328th. 329th. 330th. 331st. 332nd. 333rd. 334th. 335th. 336th. 337th. 338th. 339th. 340th. 341st. 342nd. 343rd. 344th. 345th. 346th. 347th. 348th. 349th. 350th. 351st. 352nd. 353rd. 354th. 355th. 356th. 357th. 358th. 359th. 360th. 361st. 362nd. 363rd. 364th. 365th. 366th. 367th. 368th. 369th. 370th. 371st. 372nd. 373rd. 374th. 375th. 376th. 377th. 378th. 379th. 380th. 381st. 382nd. 383rd. 384th. 385th. 386th. 387th. 388th. 389th. 390th. 391st. 392nd. 393rd. 394th. 395th. 396th. 397th. 398th. 399th. 400th. 401st. 402nd. 403rd. 404th. 405th. 406th. 407th. 408th. 409th. 410th. 411st. 412nd. 413th. 414th. 415th. 416th. 417th. 418th. 419th. 420th. 421st. 422nd. 423rd. 424th. 425th. 426th. 427th. 428th. 429th. 430th. 431st. 432nd. 433rd. 434th. 435th. 436th. 437th. 438th. 439th. 440th. 441st. 442nd. 443rd. 444th. 445th. 446th. 447th. 448th. 449th. 450th. 451st. 452nd. 453rd. 454th. 455th. 456th. 457th. 458th. 459th. 460th. 461st. 462nd. 463rd. 464th. 465th. 466th. 467th. 468th. 469th. 470th. 471st. 472nd. 473rd. 474th. 475th. 476th. 477th. 478th. 479th. 480th. 481st. 482nd. 483rd. 484th. 485th. 486th. 487th. 488th. 489th. 490th. 491st. 492nd. 493rd. 494th. 495th. 496th. 497th. 498th. 499th. 500th. 501st. 502nd. 503rd. 504th. 505th. 506th. 507th. 508th. 509th. 510th. 511st. 512nd. 513th. 514th. 515th. 516th. 517th. 518th. 519th. 520th. 521st. 522nd. 523rd. 524th. 525th. 526th. 527th. 528th. 529th. 530th. 531st. 532nd. 533rd. 534th. 535th. 536th. 537th. 538th. 539th. 540th. 541st. 542nd. 543rd. 544th. 545th. 546th. 547th. 548th. 549th. 550th. 551st. 552nd. 553rd. 554th. 555th. 556th. 557th. 558th. 559th. 560th. 561st. 562nd. 563rd. 564th. 565th. 566th. 567th. 568th. 569th. 570th. 571st. 572nd. 573rd. 574th. 575th. 576th. 577th. 578th. 579th. 580th. 581st. 582nd. 583rd. 584th. 585th. 586th. 587th. 588th. 589th. 590th. 591st. 592nd. 593rd. 594th. 595th. 596th. 597th. 598th. 599th. 600th. 601st. 602nd. 603rd. 604th. 605th. 606th. 607th. 608th. 609th. 610th. 611st. 612nd. 613th. 614th. 615th. 616th. 617th. 618th. 619th. 620th. 621st. 622nd. 623rd. 624th. 625th. 626th. 627th. 628th. 629th. 630th. 631st. 632nd. 633rd. 634th. 635th. 636th. 637th. 638th. 639th. 640th. 641st. 642nd. 643rd. 644th. 645th. 646th. 647th. 648th. 649th. 650th. 651st. 652nd. 653rd. 654th. 655th. 656th. 657th. 658th. 659th. 660th. 661st. 662nd. 663rd. 664th. 665th. 666th. 667th. 668th. 669th. 670th. 671st. 672nd. 673rd. 674th. 675th. 676th. 677th. 678th. 679th. 680th. 681st. 682nd. 683rd. 684th. 685th. 686th. 687th. 688th. 689th. 690th. 691st. 692nd. 693rd. 694th. 695th. 69

IN THE TWO MILE RACE for a purse of \$1,500 a

THE RACE for the National Breeders' Produce Stake, one of 5,000 Sovereigns, five furlongs, was the event of the day at Sandown Park, Eng., July 15. It was captured by the card as follows:

C. J. Blake's Delphos, by Necromancer out of Sybil, won by 1 1/2 lengths from Second and Matchbox third.

THE MARE Gray Sweepstakes, in the second heat of the race at Millford, N. H., was caught her hind foot in the boot on her forefoot, fell and was so badly injured that it was found necessary to destroy her.

FLYING JIB, the California pacer, made an attempt to reduce his record at Saginaw, Mich., on July 15, which he did, pacing the mile in 2:36 1/4.

ROLFEN, a brother in blood of Nelson, dropped dead on the track at Union Park, Saginaw, Mich., July 15. The cause was caused by the bursting of a blood vessel. The horse was 10 years old.

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor creases and discoloration, characteristic of old paper. The left edge of the page shows the binding of the book, and the overall tone is a warm, off-white or light beige.

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TO THE COAST.

"THAT PRECIOUS BABY,"

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1893 SEASON 1894

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permitting others to use or play, either of said comedies,
or the names or any other substantial part thereof, with-
out written authority from me, as all infringers will be
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Manager Gottschalk threw open the doors of his palatial opera house last night, and patrons found the convenience equal if not superior to those of the little theatre of amusement. Considering the short time spent on its construction the building is splendidly equipped. The seats are comfortable and it is a delightfully cool place to spend an evening. Paige's Players opened their week's engagement last night and a crowded house greeted those popular favorites. The piece produced was the comedy drama "Man and Master," and in it the company proved to be exceptionally strong. Mr. Paige appeared in the role of Jerry, and his representation of Irish character kept the audience in an uproar and won for the actor many well merited plaudits. Thomas Lennon, was an actor of ability and at the conclusion of the second act received a curtain call.

Miss Edna Leone, the captivating comedienne of the company, was as chipper as could be, and will certainly be a favorite during her engagement here. The balance of the support was good; the specialties were all well received and the company is sure to be greeted with crowded houses during their stay. The band parade at noon yesterday caught the crowd, and their excellent music was a treat. The orchestra is a good one and is a commendable feature of the entertainment.—FARGO ARGUS, July 4, 1903.

The Metropolitan was packed to the doors again last night by the enthusiastic admirers of Paige's Players. The versatile "Lightning Rod Agent" was vividly portrayed by George W. Paige, ably supported by the balance of his company. Mr. Paige's songs brought down the house and he was obliged to respond to a half dozen encores. As Mrs. Smith, Miss Lillian Paige was extremely funny and shared the honor with the agent in keeping the audience in an uproar of merriment.—DAILY PLAINDEALER, June 22, Grand Forks, N. D.

The promises made for "East Lynne" were entirely fulfilled by Paige's Players last night. It was a most excellent performance and the very large audience was thoroughly pleased. Mrs. Lillian Paige in the dual role of Lady Isabel and Madam Vine demonstrated her pronounced ability in emotional lines, and in fact her work last night was really a surprise to our people who had only seen her in character parts. She is indeed a talented actress.—DAILY HERALD, Grand Forks, June 21, '03.

Paige's Players are meeting with big success during

their appearance in Fargo. It is a rare occasion when several hundred people have to be turned away from the opera house each night because not another one could be crowded into the structure. There are two reasons for this. First, the company gives a good show; secondly, they are nice people from the manager down. Last night the house was packed—no, jammed in a better word. Tickets could not be handed out fast enough at the box office, so two were kept running. The seats having been exhausted early in the evening, chairs, washstands, boxes and even saw horses were brought in and placed wherever space could be found. Every foot of standing room was occupied before the curtain went up, and fully 200 people were turned away.

George W. Paige in the title role fully sustained the enviable reputation he has acquired during the week, and kept the audience in convulsions from beginning to end. As Jay Vandendun on Popper, Franny, Detective Lightning Rod Agent and Gentleman of Leisure Mr. Paige was a whole show in himself. His song, "I Wanted Me to Take His Place" made a decided hit, and he was obliged to respond to several recalls. The support was exceptionally strong throughout and made last night's production one of the most pleasing of the week.—FARGO ARGUS, July 8.

The opera house was filled to overflowing last night again—in fact enough for an average house were turned away for lack of room. Those who were fortunate enough to get seats were given a treat in the "Lightning Rod Agent." Mr. Paige in the role of Tramp, Detective and Gentleman of Leisure was all that could be desired and kept the audience in a roar from first to last.

Much amusement was had last evening at the improvised seats used by late comers. Saw horses, stools and everything else was utilized. It was a kind of "make you a seat while you wait" time.

The company has met with such success here this week that Manager Gottschalk has persuaded them to remain another week. As their repertoire is large few plays will be repeated and those by request.

Charlie Gottschalk wants it understood that his Opera House is the only one in the northwest which has two separate and distinct box offices, both open and busy at the same time. The outside office was a great convenience last evening.—FARGO FORUM, July 8.

The attendance at "East Lynne" last night, was the largest of the week, and in it Paige's Players scored another success. For the first time during the week Miss Lillian Paige was given an opportunity to display her abilities as an emotional actress, and it is but fair to say, that, as such, she is highly successful. Miss Paige is a conscientious actress, and in the dual role of Lady Isabel and Madam Vine she interpreted, perfectly, the author's ideal. George W. Paige also showed his exceptional talents, last night, by departing from comedy and assuming the villainous character of Sir Francis Levison, a part which he acted not only true to nature, but also without the least semblance of exaggeration. F. C. Twichell was an admirable Archibald Carlyle. He is a pleasing actor, and has made many friends in Grand Forks.—DAILY PLAINDEALER, Grand Forks, N. D., June 24.

A skit dance by the infants, Helen Paige and Goldie Wilson, probably the youngest dancers in this age of high kicking, proved an exceedingly funny turn, and drew the house into convulsions.

Miss Frances Flors was seen again last night in her fascinating skit dances, receiving vociferous applause. Miss Florida diverges from the stereotyped and regulation skit dances somewhat, introducing by way of variety the Cachuca, the Persian, and several other of the latest and most intricate steps and movements.—DAILY PLAINDEALER, Grand Forks, N. D., June 21, 1903.

Paige's Players and Manager Gottschalk are wearing that "24 scolding" smile these days. The cause for this, is that the crowd at the opera house last night was so great, that not only was standing room a premium, but the box office had to refuse tickets to late comers.—FARGO FORUM, July 1, 1903.

Paige's Players gave "Rip Van Winkle" to another crowded house last evening. The popularity of the company needs no better proof than the large crowd which assembled every night. Mr. Paige as Rip gave eminent satisfaction last night, and the support was excellent.—FARGO FORUM, July 6, 1903.

Paige's Players scored a pronounced success last night, and the good sized audience was well pleased. The company is an evenly balanced one, and notwithstanding the fact that they are playing to lower prices than have ever prevailed at the Metropolitan, the company is one

of the best representative organizations that have ever appeared in the house. Clever specialties are plentifully interspersed, and they won enthusiastic approval last night. Paige's Players will speedily become popular favorites in Grand Forks, and they will doubtless receive a very large patronage the remainder of their stay.—DAILY HERALD, June 21, 1903, Grand Forks, N. D.

Paige's Players open their second week's engagement at the Opera House tonight. The company has become decidedly popular since arriving in this city, and the second week's run promises to be even more successful than the first. The excellent street concerts by the band are looked forward to with pleasure every day, and the public wish the company would remain all Summer. Manager Gottschalk has secured 250 more chairs, so that patrons will be more comfortably seated during the remainder of the engagement.—FARGO ARGUS, July 10, 1903.

A still larger audience turned out last night to see Paige's Players. There has never been a better presentation of Washington Irving's "Rip Van Winkle" than this popular company gave last night, and it is fair to say that Mr. Paige has few superiors in that character.—DAILY HERALD, Grand Forks, N. D., June 23, 1903.

A good sized audience witnessed an extremely pleasing and creditable presentation of "Daddy's Darling," by Paige's company of players at the Metropolitan last evening. Mr. Paige's portrayal of the character of an old fashioned down East farmer was true to the letter, and his clever work last night clearly demonstrated his capability and versatility as a comedian. The support was unusually strong, and the liberal applause indicated that the people were pleased with the entire cast.—DAILY HERALD, Grand Forks, N. D., June 21, 1903.

The audiences at the Metropolitan are increasing nightly, which is a reasonably certain indication that Paige's Players are receiving the approval of the public. Mr. Paige is fully the equal of John Dillon in "The Lightning Rod Agent," and the other members of the cast are entitled to unqualified complimentary mention. The large audience was well pleased with the performance. Tonight Mr. Paige appears in his celebrated character of Rip Van Winkle, and it is safe to say that no better presentation of that favorite drama has ever been

seen here.—DAILY HERALD, Grand Forks, N. D., June 22, 1903.

The Opera House was again packed to the doors last night, and hundreds were turned away. A great many who had bought reserved seats were unable to obtain admittance, and Paige's Players, fully appreciating the courtesies of the theatre going people of Fargo, have decided to remain another week in order that all may have an opportunity to see and hear them. "Mrs. Partington" was the bill last night, and it was plainly visible from the rise to the fall of the curtain that every member of the company came their utmost to make the production the best of the week. It was a first class entertainment, and the audience fully appreciated the efforts of the actors. George W. Paige, in the character of Mrs. Partington, was a complete bureau of fun with false bottom attachments thrown in. Mrs. Partington's mischievous son, he found an able exponent of the rights and privileges of youth in Miss Edna Leone. The young lady done mischief whenever the opportunity presented itself with all the grace and shandon of an untutored son, and vied with the old lady in furnishing amusement for the audience. Miss Leone is a brilliant young actress, and possesses talent that will eventually place her among the stars of her profession. In the character of Sarah, Lillian Paige displayed her exceptional ability as an actress by making the part as funny as she did Lady Isabel emotional in "East Lynne." She was Sarah—the popular chewing gum Sarah—in the fullest sense of the name. Thomas Lennon as the Stuttering Deacon and Ralph Garner representing the Deaf Judge, were extremely funny, and were both admirably suited to their parts. Next week the company will appear in several of the latest and most successful comedies on the road, while new specialties are promised for each evening.—FARGO ARGUS, July 9, 1903.

FRIEND PAIGE: You have the strongest repertory company by far that has ever played my house and have done the biggest business. I shall always have open time for you.—FRANK M. WITT, Manager Metropolitan, Grand Forks, N. D.

Mr. Paige, if you wish to stay here until the first of September, I will cancel all summer attractions and turn the house over to you.—CHAS. GOTTSCHALK, Manager Opera House, Fargo, N. D.

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Clarinet Player, band and orchestra; Baritone or Euphonium to double trombone in orchestra; Strong Slide Trombone, for band and orchestra; Piccolo for band and orchestra, or to double viola. Must be SIGHT READERS and GENTLEMEN. Managers having open Fair dates in Iowa and the Dakotas address as per route: Brainerd, Minn., Week of July 17; St. Cloud, Minn., Weeks of July 24 and 31.

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"ROBINSON CRUSOE"—Miss Stephens as Crusoe, was warmly welcomed back at the Garden Theatre Arena, last evening, and the hearty reception which is

always accorded her, demonstrates that the Boston public appreciate the excellent work of their talented towns woman.—BOSTON HERALD.

"RICKS"—Sadie Stephens as Conrad, repeated the success which she achieved as Gabriel, in "Evangeline." She is an excellent singer, and a fascinating young lady. —BROOKLYN STANDARD-UNION.

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